

Sergio Blardony

## Sulla morte e la follia

Instruments: violin, cello and piano.

*Sulla morte e la follia* (“On Death and Madness”) – for violin, cello and piano- was written as an homage to Carlo Gesualdo “Principe di Venosa” (c.1560-c.1613). Based on the madrigal “Se la mia morte brami”, which belongs to the *Sesto Libro dei Madrigali a cinque voci* (1613), the work employs a series of conceptual symbolic planes which, through a series of processes, produce the materials from which they are built. For example, the progressive emergence of the chromatic totality of Gesualdo’s work is used as a subliminal substratum that “drives” the work. The rest of the sounds move, either as masses or clusters, as a means of approximation to and distancing from these guide-notes. A clear melodic perception is not produced, because if the lines in the original work are produced by very defined voices, they become de-contextualized when introduced over very long or fragmented values. Other aspects, such as the temporal proportions, or tempi of the three sections of the piece, are also determined by the original material, through different, coherently organized, symbolic associations. Another aspect that plays an important part in the work is the use of phonetic analysis on the original text of Gesualdo’s madrigal as a symbolic referent of the creation of a timber and articulation structure. For example, agreements between Italian phonetics and different instrumental techniques that are coherent with their acoustic realities are established.

In a larger sense, *Sulla morte e la follia* is a piece that tries – as I’ve attempted on other occasions - to “reinterpret” a vision of the past that also represents a step towards our time, without lapsing into regression, which entails the restorative conceptualization of a neoclassical model. It involves working with the material’s material as a substratum, like a reality that sustains us but that, at the same time, forces us to establish dialectics that must locate us in a personal, sonorous world that is a part of our time. A large part of Gesualdo’s work “moves” toward modernity, and this piece searches for the keys to that encounter.